DETAILS OF BAY WINDOW, HENGRAVE HALL.

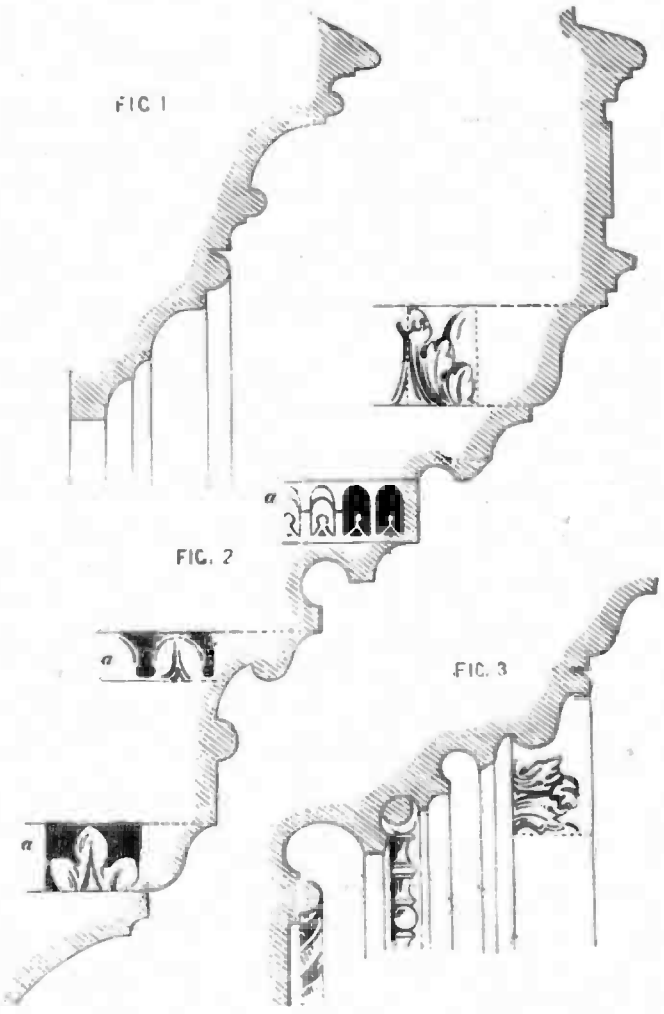

Fig. 1.—Cornice.
Fig. 2.—Corbel mouldings; the ground of mouldings, at *a*, *a*, painted dark brown.
Fig. 3.—Mouldings of panels under window.

HENGRAVE HALL, SUFFOLK.

THE accompanying engraving represents the triple bay window in the gatehouse at Hengrave, a fine specimen of the style of the Tudor period. The following passages from the lamented Mr. Gage Rokewood's "History and Antiquities of Hengrave," descriptive of the hall generally, and of this window in particular, will be read with interest:—

"The influx of wealth into England, at the commencement of the sixteenth century, produced a visible change in the domestic architecture of the country. People, affecting splendour in the style of their mansions, looked less to that security which had been the main object of the castle. The introduction of the quadrangular building was the consequence. The Duke of Buckingham had just given the country a remarkable example, in his castellated mansion at Thornbury, of a structure having a military appearance, and, at the same time, displaying the magnificence of a palace and the convenience of a private dwelling. Thus the embattled manor-houses, which were now raised, partaking still less of defensive qualities, assumed regular shapes, and were distinguished in a particular degree by their richly-ornamented portals, turrets, bay windows, and oriels. Such were King Henry's palace of Nonsuch, and Wolsey's mansions, Hampton Court and Whitehall; such Gosfield Hall and Beaulieu, now New Hall, in Essex, the one raised by Lord Wentworth, and the other by Queen Anne Boleyn's father; and to these examples we may be allowed to add Hengrave Hall, begun by Sir Thomas Kyston about the year 1525, and completed by him in 1538, 'the gateway of which,' says Mr. Gough, 'is of such singular beauty, and in such high preservation, that, perhaps, a more elegant specimen of the architecture of the age in which it was erected cannot be seen.'

We may here observe, that although the embattled manor-house had laid aside the defensive character of the castle, and was therefore beneath the jealousy, yet it was not above the avarice of the crown, for a royal license was made as necessary to the building of the one as the other.

Sir Thomas Kyston built this manor-house on a flat, close to the parish church; from which circumstance, among others, it may be conjectured to have occupied the site of the more ancient hall of the family of De Hengrave. The approach was by a straight road, raised above the level of the country, fenced on each side by a deep ditch, lined with a triple row of trees, and terminating at a large semicircular foss, over which a stone bridge led, at some little distance, to the outer court. This court was formed by a central lodge, the residence of the keepers and falconers, and by a range of low surrounding buildings used for offices, including a stable for the horses of pleasure. Beyond was a moat, inclosing the mansion, which is a quadrangular structure of freestone and white brick, embattled, having an octangular turret at each angle, with turrets larger and more ornamented that flank the gatehouse or entrance to the inner court. By the removal, in the seventeenth century, of the outer court, and in 1775 of a mass of building which projected at the east and north sides of the mansion, together with a high tower, the house has been reduced one-third, at least, from its original size. It now occupies 18,500 square feet of ground. The moat has been filled up. There was a bridge over it figured with devices, in polished flint work, and also a drawbridge, communicating with the church.

At some distance to the east and west were detached buildings, comprising the dovecote, the grange, the great barn, the mill, the forge, the great stable, and various offices, separate kennels for the hounds and spaniels, and the mews for the hawks. The mansion had also its great and little park, as has been before observed, a vineyard or orchard, and gardens, a hop-ground, and a hemp-ground, and was well provided with fish-ponds; a bowling-alley occupied the space between the north side of the house and the moat, having the convenience of an open corridor, communicating with the hall; and a pair of butts was placed on an artificial mound still visible in the upper part of the park. That the grounds were laid out in the true Dutch style may be concluded from these items in the household expenses for the year 1575:—

"In rewarde to the Dutch gardner for his travayle, from Norwich to Heng[e] to view y[e] orchardes, gardyns, and walkes, iijs. iiijd.

Paid to the Dutchman for clypping the knotts, altering the allers, setting the grounde, finding herbs, and bordering the same, xls."

The water-works were finished in 1583, as appears by an entry of account in that year:—

"Payde to Martin Plomer, at London, for bringing hoame of the water to all the offices at Hengrave house, from the springe heade, at the new layer, as y[t] doth appere by his bill, in ptieulars, made of the charge of the same, xviijl. xviijs. ijd."

The engravings in Mr. Gage Rokewood's book exhibit the present state of those parts of the building, which are perhaps unique examples of the taste of their time in the domestic architecture of the country.

"Among the architectural peculiarities, perhaps the most remarkable is the form of the turrets; those of the gate-house resemble the mitre-headed turrets of King Henry the Seventh's Chapel, at Westminster; of King's College, Cambridge, and of St. George's, Windsor; whilst the others, without crockets, or other ornament, remind us of the domes of the palaces and temples of the East. Of the chimneys, some few on the west side are spiral, some are reticulated, and one or two others, like those at St. Asyth, are made to represent reeded pillars with capitals; but it is in the gate-house that the Tudor magnificence is chiefly conspicuous.

This structure has an arch obtusely pointed: in the spandrels appear the Kyston crest,* a unicorn's head erased. The space above is filled by a triple bay window, the domes of which are rich in scale work and crockets, and have basements, or brackets, elegantly terminated in pendant corbels; each square compartment in the lower division of the window contains a shield: that in the centre displays the arms of France and England, quarterly, supported by a lion and a dragon, and ensigned by the crown of England, with the motto—

"Dont soit qui mal y pense."

in a garter encircling the shield. On the frieze is the royal word—

"In Dieu et mon Droit."

The dexter shield bears the arms of Sir Charles Cavendish, quarterly, first and fourth sable, three harts' heads caboched argent, attired or, for Cavendish; second and third argent, a chevron sable between three croslets gules, for Smith: impaled with those of his lady, Margaret Kyston; supporters, unicorns. The sinister shield has the arms of Thomas Darcy, Earl Rivers, and Mary, his Countess, quar-

* The original crest granted to the family was a unicorn's head erased sable, the ears and beard, or, on his neck three besants, the crasures gules being on a demi sun, placed upon a torse argent and gules. They received, in lieu of this crest, a grant of one more simple, viz., a unicorn's head sable issuant out of a demi sun or.

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